

# ENSEMBLE PLAYERS REPERTOIRE

## DUO'S

Edition A—Piano and Organ  
 " B—Harp and Piano  
 " C—Harp and Organ  
 " D—Harmonium and Piano  
 " E—Harp and  
     —Solo Violin  
     —Solo Cello  
     —Solo Flute

VIOLIN SOLO  
or CELLO SOLO  
WITH THE  
ACCOMPANI-  
MENT of  
PIANO

## TRIO'S

Edition F—Piano, Violin and Organ  
 " G—Harp, Cello and Organ  
 " H—Harp, Violin and Organ  
 " I—Harp, Violin and Cello  
 " J—Harp, Piano and Violin  
 " K—Piano, Violin and Cello  
 " L—Organ, Piano and Cello  
 Edition M—Two Violins and  
 " N

PIANO  
or HARP

## QUARTETS

O—Piano, Organ, Violin and Cello  
 " P—Harp, Violin, Cello and Organ  
 " Q—Harmonium, Violin, Cello & Piano  
 " R—Harp, Piano, Violin and Cello  
 " S—String Quartet and Harp  
 " T—

- |     |  |             |
|-----|--|-------------|
| 1.  | Serenade Capricciosa "Star of Hope"                | Pinto       |
| 2.  | Barcarolle "Venetian Echoes"                       | "           |
| 3.  | Paraphrase "Cantique Noel"                         | Adams       |
| 4.  | Paraphrase "Larghetto"                             | Spohr       |
| 5.  | Paraphrase "Nearer My God to Thee"                 | Mason       |
| 6.  | Paraphrase "One Sweet Solemn Thought"              | Ambrosio    |
| 7.  | The Swan   | Saint-Saens |
| 8.  | Berceuse   | Pinto       |
| 9.  | Reverie Pastorale                                  | "           |
| 10. | Agitato e Serioso                                  | Parkhurst   |
| 11. | Invocation   | Snoer       |
| 12. | American Fantasia (for 2 Harps or Harp and Pianos) | Pinto       |
| 13. | Pastorale  | Pergolesi   |
| 14. | Solitudine   | Sodero      |
| 15. | Le Soir  | Di Stefano  |
| 16. | Rhapsody No. 1                                     | Pinto       |
| 17. | Memories   | Previn      |
| 18. | Meditazione Religiosa                              | Sodero      |
| 19. | Poem "The Rosemary"                                | Pinto       |
| 20. | Prelude "Sunset"                                   | "           |
| 21. | Allegro Maestoso                                   | Hoberg      |
| 22. | Intermezzo (Ideal)                                 | Pinto       |
| 23. | "Ode to Spring"                                    | Briglia     |
| 24. | "Impression Hebraique"                             | Shilkret    |
| 25. | Impression (Appel D'Amour)                         | Garagusi    |
| 26. | Melody "Reflective Mood"                           | Hartmann    |

### 9 TRANSCRIPTIONS 9 BY ALBERTO BACHMANN

- |     |                                      |                       |
|-----|--------------------------------------|-----------------------|
| 27. | Invocation                           | Massenet              |
| 28. | Valse Op. 69—No. 1 (Posthumous)      | Chopin                |
| 29. | Fleurs D'Amour                       | Borodine              |
| 30. | Chanson Hebraique                    | Rimsky-Korsakoff      |
| 31. | Melodie Hebraique                    | Eli Eli Lomo Asavtoni |
| 32. | "Danse Cubaine"                      | Fuentes               |
| 33. | "Novelette"                          | Bird                  |
| 34. | "Vision" (Poem)                      | Verdalle              |
| 35. | "Hymn to the Sun" (from Le Coq D'Or) | Rimsky-Korsakoff      |
| 36. | Humoreske                            | Holy                  |
| 37. | Poem (For Harp Ensemble)             | Pinto                 |
| 38. | Invocation                           | Paganucci             |
| 39. |                                      |                       |
| 40. |                                      |                       |
| 41. |                                      |                       |
| 42. |                                      |                       |

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# Invocation

1

J. MASSENET  
Transcription by  
Alberto Bachmann

Andte Sosto (*Molto espressivo*)

Sul D  
*bien chanté, expressif et soutenu*

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, starting with a whole note D4, followed by a half note E4, and then a quarter note F#4. The middle and bottom staves are a grand staff (treble and bass clefs). The middle staff begins with a piano (*p*) dynamic and features a series of eighth notes, with some measures marked *f* (forte). The bottom staff provides a harmonic accompaniment with quarter and eighth notes. The system concludes with a repeat sign and the tempo marking *Sosto*.

The second system continues the musical piece with three staves. The top staff features a melodic line with a series of eighth notes. The middle and bottom staves continue the piano accompaniment with similar rhythmic patterns. The system ends with a repeat sign.

The third system of musical notation also consists of three staves. The top staff includes trills (*tr*) and a crescendo (*cresc.*) marking. The middle and bottom staves continue the piano accompaniment, with the bottom staff ending on a piano-piano (*pp*) dynamic. The system concludes with a repeat sign.



3  
1  
1  
3  
*restez*  
*p*  
*mf*  
*p*

*a tempo*  
*ff allarg.*  
*sf*  
*sf*  
*sf*  
*f*  
*ff allarg.*  
*sf*  
*sf*  
*sf 8va Bass*

*Sul D*  
*p*  
*p*

*restez*  
*sf*  
*appassionato*  
*più f*



Sul D  
Sul G  
a tempo  
ritard.

a tempo  
pp subito  
mf  
più appassionato  
cresc.

animato  
sf  
cresc.  
più f

molto appassionato  
ff sost.  
sfz  
sfz  
sfz  
poco rall.  
molto appassionato  
ff  
sff  
sff  
(Play at optional)  
suivez



4

Tempo I

First system of musical notation, measures 1-3. The treble clef staff begins with a piano (*pp*) dynamic and a *dol.* (dolando) marking. The piano accompaniment also starts with *pp*. The key signature has one flat (B-flat).

Sul A

Second system of musical notation, measures 4-6. The treble clef staff includes a trill (*tr*) in measure 5 and a crescendo (*cresc.*) marking. The piano accompaniment also features a crescendo (*cresc.*). The key signature has one flat (B-flat).

Third system of musical notation, measures 7-9. The treble clef staff includes a piano (*p*) dynamic and a *mf appassionato* marking. The piano accompaniment includes a piano (*pp*) and a mezzo-forte (*mf*) dynamic. The key signature has one flat (B-flat).

Fourth system of musical notation, measures 10-12. The treble clef staff includes a *sempre cresc.* (sempre crescendo) marking. The piano accompaniment includes a *più f* (più forte) and a *cresc.* (crescendo) marking. The key signature changes to two flats (B-flat and E-flat).



*a tempo*  
*f*

*allarg.*  
*ff*

*dim.*  
*f a tempo*

*p*

*tr*  
*crese.*

*sf*  
*più f*

*sf*  
*restez*  
*3 4*

*allargando*  
*p*

*allargando*  
*pp*







# HARP SOLO'S

1. Butterflies . . . . . *Verdalle*
2. Valse Caprice . . . . . *Snoer*
3. Idyl—Moment Musical . . . . . *Loukine*
4. Intermezzo Romantic . . . . . *Kastner*
5. Serenade Capricciosa . . . . . *Pinto*
6. The Faïres Dream . . . . . *Robinson*
7. Fantasie (Last Rose of Summer) . . . . . *Schuetze*
8. Paraphrase—Robin Adair . . . . . *Pinto*
9. Scherzo—Reves—Apré le Bal . . . . . *Bousque*
10. Tarantella in C minor . . . . . *Naderman-Pini*
11. Petite Fantasie—(Last Rose of Summer) . . . . . *Pinto*
12. Paraphrase—Nearer My God to Thee . . . . . *Mason*
13. One Sweet Solemn Thought . . . . . *Ambrosio*
14. Spring Thought . . . . . *Schuetze*
15. Berceuse . . . . . *Sodero*
16. Evening Hour . . . . . *Standing*
17. Petite Petrouille . . . . . *Seibert*
18. Vision . . . . . *Verdalle*
19. Lullaby—Berceuse . . . . . *Kastner*
20. Souvenir d'Italie—Petite Barcarolle . . . . . *Di Stefano*
21. Dance Characteristic . . . . . *Savasto*
22. "Heather Bells" . . . . . *Hamilton*
23. Dance of the Nymphs . . . . . *Seibert*
24. Fantasie Canadien . . . . . *Bambrick*
25. Preludio in D flat . . . . . *Loukine*
26. La Mandolinata . . . . . "
27. Intermezzo . . . . . "
28. Fantasie—Sur Kjerulf Berceuse . . . . . *Pinto*
29. Petite Paraphrase Facile—(Sur une melodie Tyrolienne) . . . . . "
30. Petite Berceuse . . . . . "
31. At the Brook . . . . . *Loukine*
32. Impromptu . . . . . "
33. The Squirrel . . . . . *Togerson*
34. The Lake Scene . . . . . *Pinto*
35. "Sunset" . . . . . *Pinto*
36. The Daisy—Valse Caprice . . . . . "
37. Impromptu . . . . . "
38. Dancing Shadows . . . . . *Standing*
39. Barcarolle—Tales of Hoffman . . . . . *Seydel*
40. Caprice . . . . . *Pini*
41. The Violet . . . . . "
42. Russian Folk Melody—(Song of the Boatmen of Volga) . . . . . *Hass*
43. Etude de Concert . . . . . *Seydel*
44. Prelude . . . . . *Loukine*
45. At the Spring . . . . . *Pinto*
46. "The Rosemary" . . . . . "
47. The Lily . . . . . "
48. Pastoral Reverie . . . . . "
49. "Autumn Thought" . . . . . *Loukine*
50. Intermezzo—from the "Idealist" . . . . . *Pinto*
51. Etudes—Six Petite Canons . . . . . *Togerson*
52. Scherzo . . . . . *Sodero*
53. Rondo Capriccioso . . . . . *Cella*
54. The Wooden Shoe Dance—(for the Clark Irish Harp) . . . . . *Rogers*
55. Gavotte Antique "PYTHAGORA" . . . . . *Garagusi*
56. The Nymphs . . . . . *Schildkret*
57. L'Elegante—Polk Caprice . . . . . *Lapitino*
58. Valse Me'odieuse . . . . . *Pinto*
59. Paraphrase—"Believe Me If All Those Endearing Young Charms" . . . . . "
60. Réverie . . . . . *Holy*
61. Pensiero Lontano . . . . . *Cella*
62. Oriental . . . . . *Nicoletta*
63. A Winter Tale . . . . . *Davis*
64. Impression . . . . . *Sodero*
65. Le Matin . . . . . *Di Stefano*
66. FUGA—(a) Allegro mod.—(b) Mod. quasi And.—(c) Allegro . . . . . *Quintile*
67. Valse caprice . . . . . *Lapitino*
68. Peace Dance (for the Clark Irish Harp) . . . . . *Pinto*
69. RHAPSODY No. 1—(The Irish) . . . . .
- Introducing (3) popular melodies . . . . .
1. Killarney . . . . .
2. The Harp That Once Through TARA'S HALL . . . . .
3. Believe Me, If All These Endearing Young Charms . . . . .
70. ALBUM OF OLD MASTERS . . . . .
71. Corale . . . . . *Palestrina*
72. Galiarde . . . . . *Frescobaldi*
73. Pre'ludio . . . . . *Scarlatti*
74. Giga . . . . . *Durante*
75. Tema con variazione . . . . . *Corelli*
76. Gavotte . . . . . *Zipoli*
77. Pastorale . . . . . *Pergolese*
78. Allegro . . . . . *Turino*
79. Andantino . . . . . *Cimarosa*
80. Minuetto . . . . . *Pagnani*
81. Prayer from "Otello" . . . . . *Suerth*
82. Caprice . . . . . *Nicoletta*
83. Clear Sky—(Douce Eclacie) . . . . . *Achard-Prothin*
84. Evening (Berceuse) . . . . . *Davis*
85. Impromptu Caprice . . . . . *Quintile*

86. The Lily (from the Floral Suite) . . . . . *Pinto*
87. Danza Fantastica . . . . . *Cella*
88. Petite Dance Antique—(for the Clark Irish Harp) . . . . . *Pinto*
89. { Poem Erotique . . . . . *Grieg*
- { Largo—(from Xerxes) . . . . . *Handel*
- { Humoreske . . . . . *Dvorak*
90. { Souvenir . . . . . *Drda*
- { Traumerie . . . . . *Schumann*
- { Farewell . . . . . *Beethoven*
91. { Salut d'Amour . . . . . *Elgar*
- { Minuet—(Grandmother) . . . . . *Grieg*
- { Musical Moment . . . . . *Schubert*
92. { Chant sans paroles . . . . . *Tschaikowski*
- { Berceuse—(from Jocelyn) . . . . . *Godard*
- { Ronde d'Armour . . . . . *Westerhout*
93. { Melody in F . . . . . *Rubinstein*
- { Madrigale . . . . . *Simonetti*
94. { Spring Song . . . . . *Mendelssohn*
- { Calm at Sea . . . . . *Schubert*
- { Minuet in E . . . . . *Mozart*
95. { Adagio Sostenuto (from the Moonlight Sonata) . . . . . *Beethoven*
- { Song of India . . . . . *Rimsky-Korsarov*
- { Prelude in C minor . . . . . *Chopin*
96. { Nocturne—Op. 9 No. 2 . . . . . *Chopin*
- { Evening Star . . . . . *Wagner*
- { Andante . . . . . *Haydn*
97. Air—(from Samson and Delilah) . . . . . *Saint-Saens*
- (My Heart at Thy Voice) . . . . .
98. Miniature Suite—(for Clark Irish Harp) . . . . . *Pinto*
99. Valse Caprice in D flat . . . . . *Massino*
100. Suite—"Adirondacks Sketches" . . . . . *Pinto*
101. Suite—"Romantic" . . . . . "
102. Suite—"Floral Thoughts" . . . . . "
103. Mazurka de Concert . . . . . *Carlo Sodero*
104. Ella Wheeler Wilcox Poem, "The Harp" . . . . . *Lapetino*
- (Music setting for Harp Solo) . . . . .
105. Impromptu in Fa Minore . . . . . *Carlo Sodero*
106. Legende . . . . . *Quintile*
107. Nocturno . . . . . *Shaw*
108. Xmas Carol (Holy Night) Arr. . . . . *Pinto*
- (For the Clark Irish Harp) . . . . .
109. Legende . . . . . *Domenico-Sodero*
110. Suite No. 1 . . . . . *Shaw*
- (a) Prelude (Ricordanza) . . . . .
- (b) Poem (Cyclamen) . . . . .
- (c) Scherzando . . . . .
111. Cing Petite Preludes Intimes . . . . . *Salzedo*
- (a) Tenderly Emoted . . . . .
- (b) Dreamingly . . . . .
- (c) Profundly Peaceful . . . . .
- (d) In Self-Communion . . . . .
- (e) Procession-Like . . . . .
112. Theme with Variations . . . . . *Nadermann*
- (For the Irish or Concert Harp) . . . . .
113. Suite No. 1 . . . . . *Cella*
- (a) Serenade . . . . .
- (b) Reverie . . . . .
- (c) Bagatelle . . . . .
114. Poem (for ensemble of harps) . . . . . *Pinto*
115. Suite No. 1 . . . . . *Snoer*
- (a) Andante Religious . . . . .
- (b) Reverie . . . . .
- (c) Valse Lente (in D flat) . . . . .
116. Suite No. 2 . . . . . *Snoer*
- (For the Irish or Concert Harp) . . . . .
- (a) Andante Pastorale . . . . .
- (b) Theme with Variations . . . . .
- (c) Intermezzo . . . . .
- (d) Petite Valse Lento . . . . .
117. Petite Suite "Oriental Colors" . . . . . *Di Stefano*
- (a) Danse "Arabe" . . . . .
- (b) Chanson Orientale . . . . .
- (c) Hindoo Dance . . . . .
118. "Suite Religioso" . . . . . *Arr. Pinto*
- (a) Come Ye Disconsolate . . . . .
- (b) Silent Night . . . . .
- (c) Abide With Me . . . . .
- (d) Nearer My God to Thee . . . . .
- (e) Old Hundred . . . . .
- (f) Adeste Fideles . . . . .
- (h) See the Conquering Hero Comes . . . . .
119. Sketches of the Black Forest . . . . . *Krüger*
- "No. 1—Scene at the Brook" . . . . .
120. No. 2—The Lake . . . . .
121. No. 3—The River . . . . .
122. Five Preludes . . . . . *Loukine*
123. Album No. 2 . . . . . *Selected*
124. Album No. 3 . . . . . *Selected*
125. . . . .







Cello Solo

To William L. Feder  
**Invocation**

J. MASSENET

Revised by  
 A. Bachmann

Andte Sosto (*Molto espressivo*)

*bien chanté, expressif et soutenu*

*p* *cresc.*

*p* *mf* *p*

*f* *ff allarg.* *sf sf sf* *p*

*sf*

*a tempo* *sf* *ritard.* *pp subito*

*mf* *sf* *cresc.* *più f* *ff sost.*

*sfz sfz sfz* *pp* *dol.*

*cresc.* *p* *mf*

*a tempo* *f* *ff* *a tempo dim.*

*sempre cresc.* *f* *ff* *f*

*p* *cresc.* *sf* *p* *pp*

Ossia *f*







Cello  
for Trio

# Invocation

J. MASSENET

*Andte Sosto (Molto espressivo)*

*p* *mf* *p* *a tempo* *rit.* *sf sf sf sf (ad lib)* *Tempo I* *p* *f* *ff* *pizz* *arco* *pp*







## Violin

## Invocation

J. MASSENET

Transcription by  
Alberto BachmannAndte Sosto (*Molto espressivo*)  
*bien chanté, expressif et soutenu*

*p* *cresc.* *restez* *f* *ff* *allarg.*

*a tempo* *Sul D* *p* *restez*

*sf* *Sul D* *Sul G* *a tempo* *f* *expressif* *ritard.*

*a tempo* *pp subito* *più appassionato* *mf* *sf* *cresc.* *più f* *animato*

*ff sost.* *sfz* *sfz* *sfz* *poco rall.* *Tempio I* *pp* *dol.*

*Sul A* *cresc.* *p* *mf* *appassionato*

*sempre cresc.* *a tempo* *f* *ff* *a tempo dim.*

*p* *cresc.* *restez* *allarg.*



